

MUSIC AT THE EXPOSITION

Five Months of Vocal and Instrumental Harmony in Store.

GENERAL PLAN OF THE MUSICAL DIRECTOR

The Great Show Will Offer a Liberal Musical Education to Every Visitor Interested in This Side of Its Attractions.

By A. McIver-Brisbane. No plan that has been conceived for the broadest and best interests of the Trans-Mississippi Exposition should be more happily commented on than the musical work. To all the average easterner or foreigner that the music will be a leading factor and educator in any western exposition is to cause prompt unbelief. Not long since, while in Boston, I had a chat with Mr. Philip Hale, the eminent critic and lecturer, and as I unfolded the scheme that was to be carried out by Director Kimball, he laughed and said: "Why, it is simply wonderful; we in Boston can hardly grasp the idea." Never before in the history of any exposition in America will such attention have been given the American composer. It is going to be first, last and all the time American music, to prove the fallacy existing abroad that America has no music. It should have been done years ago, but it rests with Omaha to gain the happy prestige.

Great interest centers upon the music for the opening day. Rendered by the exposition chorus, 150 strong, increased by the chorus from Lincoln of 150 members, the great hymn of welcome, composed especially in honor of the occasion by Mrs. H. H. A. Beech of Boston, the words by Mr. Henry Blossom, Jr., of St. Louis, should be a great and glorious invitation, artistically sung to all our friends east and west, to extend their interests to the exposition. A most interesting plan has been the engaging of the Apollo club of Chicago, which will be entertained in Omaha for three days, giving three of their famous works, "The Messiah," "Elijah," "The Swan and the Skylark" and an interesting mixed program.

The Thomas orchestra, opening the first day, will continue an engagement of five weeks. This will be a delightful musical treat, as well as a broad educator to everybody attending the exposition. Their programs will consist of the most famous orchestral works and not an empty seat should be seen in the auditorium during their sojourn with us.

The soloists already arranged for are Mesdames Jenny Osborne Hannah, Genevieve Clark-Wilson, Katherine Fisk, Messrs. K. Cowper, Frank King Clark, Charles W. Clark, George Hamlin and several others yet being decided upon for the early days in June. Voted and voiced Katherine Blossom had not abroad will probably be obtained early in June.

Music Treats in Store.

For the fall, towards September and October, one may expect to see and hear David Bispham, Ysaye, Joseffy, Sydney Belden, Corinne-Moore-Lawson and many others prominently known in the musical world. Director Kimball's interest is continuous, his plans interesting and the whole scope of the work from beginning to end has been on a broad cosmopolitan basis. Sufficiently unique to attract even the attention of the composers themselves is the idea of three days of original manuscripts by famous American composers. Works of instrumental that have not as yet been heard are to be given for the first time during these concerts. E. A. McDowell, who occupies the chair of music at the Columbia college; Ethelbert Nevin, Mrs. H. H. A. Beech of Boston; George W. Chadwick, director of music at the New England university; Boston; Margaret Lang, Henry Holden Huss, Edgar Kelley are those already expressing their interest in the plan and others are coming daily into the field. The best artists will be engaged to give these programs and the plan is to be a successful one.

A word of special praise should be given the exposition chorus of 200 members who have worked so long and faithfully over the various works allotted them and have been ably drilled by Mr. Thomas J. Kelly, director. A book was specially published for the chorus containing the following complete works:

I have had the pleasure of listening to two or three rehearsals and I can truthfully say that the Omaha chorus is doing as artistic work as any of the eastern choruses with whom I am familiar. They have no small part in the makeup of the musical scheme for the exposition and it is the pleasure in anticipation to hear them during the season. Mr. Thomas J. Kelly was an excellent choice to generally superintend the musical work at Omaha connected with his department. He is a brilliant, clever man, with exceptional talents, and not so many years will elapse before he is heard of in a cosmopolitan way throughout the east as well as the west. Mr. Kimball feels quite jubilant over what has been accomplished, and to know him personally is to realize that he has made and will continue to keep the music of paramount interest during the five months of the exposition.

All of the brass band music will also be arranged for by the director, and if the fates are propitious, the greatest bands of our country will be heard. The visitor will be helped in his sightseeing by delightful trains from the Washington Marine, Iowa's famous band, then Sousa in all the glory of a dozen new marches, with his magic baton; it will be a continuous gala time of sweet sounds. Even with the distant mummings of dissonant heard now and again along musical lines, less trouble has resulted in the work of the musical plans than is usually the case.

Acoustics of the Auditorium. The Auditorium, where "harmony" will prevail, is a perfect little home for music. The stage is broad, the acoustics excellent, seats comfortable, and nothing is left to be desired. Several lectures of interest on musical topics are to be arranged, and, unless he is in Europe, we are to hear Mr. Philip Hale of Boston, in a famous talk on Russian music. This would be of marked interest, as Mr. Hale is a most forceful and interesting speaker—as his pen is clear in writing.

Preparations for the National Congress of Musicians, to be held in Omaha at the end of June, have progressed far enough to render it possible to submit an outline of the work to be presented and a partial list of those who are to take part in it. Much remains to be done, perfecting the program for the recitals and concerts, the details of which will be announced later on.

The congress will begin its sessions on the morning of Thursday, June 30, and will close on the evening of Monday, July 4. The days will be devoted to essays and recitals; the evenings to concerts. The Trans-Mississippi Exposition has very generously placed at the disposal of the Bureau of Education, for these concerts, the Thomas orchestra and the Auditorium upon the exposition grounds. As the first step in the organization of the congress the Bureau of Education ap-

pointed Mr. Homer Moore chairman of the executive committee of the congress and authorized the remainder of the committee to constitute the remainder of the committee. Six have already accepted the positions offered them as follows: Louis C. Elson, Boston; William H. Sherwood, Chicago; Gerrit Smith, New York; A. M. Foerster, Pittsburg; Ernst R. Kroeger, St. Louis; and John C. Fillmore, California. These gentlemen are representative musicians of national reputation, leaders in the advancement of art in their sections of the country. Mr. Elson, musical editor of the Boston Advertiser, is a writer, lecturer and teacher second to none in the United States. Mr. Sherwood is universally characterized as "America's greatest pianist" and is moreover a composer of marked ability. Mr. Foerster is one of the most original of our native composers and is especially successful in the classical forms. Mr. Kroeger is pianist and composer, the director of a fine music school and a writer upon musical subjects. Mr. Fillmore is a specialist in that department of Indian ethnology which pertains to music, and he is one of the best known original investigators in that domain in the world.

Program for Music Congress.

The program for each day includes four essays upon carefully selected subjects, two recitals and an evening concert, as stated above. Among the subjects and their exponents already determined are the following: "The Beautiful in Music and in Nature," Johannes Wolfgram, of Cleveland; "Music as a Factor in an American Education," George C. Low, Vassar college; "The Piano and Emotion," Constantine Sternberg, of Philadelphia; "The Relativity of Tones," A. J. Goodrich, of Chicago; "Our National Music," Louis C. Elson, of Boston; "The Soul of Beethoven's Music," Albert Ross Parsons, New York; "Music in the Public Schools," N. Coe Stewart, of Cleveland; "The Harmonic Basis of Indian Music," John C. Fillmore, of Claremont, Cal.; "Indian Music and Ethnology," Miss Alice C. Fletcher, of Washington, D. C.; "The Influence Upon Music of Greek and German Mythology," John S. VanCleve, of Chicago; "Music and the Development of Child Individuality," William C. Tomlins, of Chicago.

It is the intention to devote this congress particularly to the advantage of American music and American musicians. No more fitting opportunity will ever be presented than this one for the advancement of Americanism in musical art, and the generous cooperation of the leading musicians of the whole country insures its fulfillment. The American composer is to have right of way at every concert and recital, and his productions will be placed side by side with the greatest works that Europe has given us. Monday, July 4, will be called "American Music Day" and will be devoted especially to a discussion of the various phases of American music—past, present and future. The programs will be made up of compositions by Americans and an earnest



MOORISH PALACE.

effort will be made to so celebrate our national holiday that it will mark an epoch in the history of music on this continent. Saturday, July 2, will be called "Indian Music Day" and will be devoted to an exposition of the results of original research in the music of the aborigines of Alaska, the United States and Mexico. The services of John C. Fillmore, principal of the musical department of Pomona university, California, and of Miss Alice C. Fletcher of Washington, D. C., have already been secured, and they will deliver addresses upon the music of the Indians of the United States. They will be assisted by Mr. Francis La Flesche, an Indian, now a resident of Washington, D. C., who will sing a number of Indian songs, to illustrate the addresses. Mr. Fillmore and Miss Fletcher are original investigators in the domain of Indian music, and are well known to ethnological students not only in America, but in Europe. They will not only give to the world for the first time, at this congress, a number of most important facts but recently discovered, but will also advocate some theories relative to what may be called natural selection in musical evolution, which will, without doubt, shed important light upon the very important subject of the nature and origin of primitive music. It is expected that two other investigators, well known in their departments, will co-operate with Mr. Fillmore and Miss Fletcher, and deal with the music of the Alaskans and of the Aztecs. The evening concerts will be devoted to compositions founded upon Indian themes, among which will be heard the famous "Indian Suite," recently composed by McDowell, and a symphonic poem, composed by Ernst Kroeger of St. Louis.

Bee keepers will be interested in the fact that the Apilary building at the exposition contains complete apparatus for liquifying honey. This feature has not previously been shown, even at Chicago.

AMUSEMENT FOR ONE AND ALL

Variegated Entertainment to Suit the Most Fastidious Taste.

WORK OF DEPARTMENT OF CONCESSIONS

Novelties and Specialties in the Midway Gathered Together from All the Four Corners of the Earth.

The novel and interesting features that figures in the amusement section constitute one of the distinctive merits of the exposition. The concessions department has spent nearly a year in accumulating attractions of intrinsic merit and in weeding out hundreds of worthless applications for space in what is known as the Midway tract. The result is that while this phase of the exposition does not equal in magnitude the famous Midway of the World's fair, it will outclass it in its really interesting



STREETS OF CAIRO.

features and it includes a large number of unique and attractive ideas that have never been worked out at a previous exposition. The visitors who will swarm through the grounds this summer will have an opportunity to see many things that have never been seen before and it is believed that the whole country insures its fulfillment. The American composer is to have right of way at every concert and recital, and his productions will be placed side by side with the greatest works that Europe has given us. Monday, July 4, will be called "American Music Day" and will be devoted especially to a discussion of the various phases of American music—past, present and future. The programs will be made up of compositions by Americans and an earnest

profits of the exposition association from concessions alone will approximate \$300,000.

Of course the concert halls will be central attractions, especially for those who want to combine music, vaudeville and refreshment. In this line the Pabst pavilion and the Schlitz pavilion, built as they are in quaint design and promising to dispense music and beer equally good, will claim the first place.

The Shooting-the-Chutes establishment will doubtless shoot itself into popularity here as it has elsewhere and the same is true of the several imported oriental displays, one known as the Streets of Cairo another as the Moorish Palace and still another as Cosmopolis in which will be offered the wares and customs of Egypt, Arabia and the Mediterranean country. The Japanese Tea village will give a taste of the far east, while Hagenbeck's trained animal show will entertain through the skill of wild beasts gathered from all quarters of the globe. A reproduction of the first building erected by the pilgrims at Plymouth with the surrounding scene, a miniature railroad and train, a perfect reproduction of a tunnel in a western gold mine, showing

MILLIONS OF GALLONS OF WATER

Daily Supply Required for the Use of the Exposition.

One of the most perplexing questions that has confronted the exposition was that which referred to the immense water supply needed for fire protection, the lagoon, the flowers and lawns and for the various other purposes incident to successful operation. It was estimated that it would require 1,000,000 gallons daily for the lagoon alone. To secure such a quantity of water various schemes were suggested for pumping from the Missouri river or Cut Off lake. One by one they were rejected as not feasible. An unsuccessful experiment of boring an artesian well was tried and a well sunk to a depth of over 1,100 feet near the center of the main court on the south side of the lagoon, but without result.

It eventually developed that the only possible way in which to secure the necessary supply was to secure the water from the mains of the Omaha Water company. After considerable parleying and negotiations arrangement was effected by which the water was to be supplied by the local water company.

The system of water mains that supplies the stand pipes and hydrants on the exposition grounds was put in by the management at an expense of nearly \$25,000. That which supplies the main court alone includes 4,480 feet of six-inch, 1,200 feet of ten-inch, 5,460 feet of twelve-inch and 1,416 feet of sixteen-inch pipe, besides fully a mile of six-inch pipe that is used in connections. This forms a



The Japanese Tea Garden, located on the East Midway or Bluff Tract, representing The Japan Tea Firm Co. and The Japan Tea Exporting Co. in charge of Mr. T. Mizutani, the American representative of the Great Japan Central Tea Ass'n, with American offices at 36 and 307 Henrietta Building, Corner Randolph St. and Wash Ave., Chicago.

OMAHA BREWING ASSOCIATION

North Sixteenth Street.

ANNUAL CAPACITY, 150,000 BARRELS.

OUR NEW BEER GARDEN, just opened next door to the brewery, a cool resort for bicycle riders and exposition visitors. Our beer is sold on the Exposition Grounds only at the Casino Restaurant.



GASTON AKOUN

PROPRIETOR

STREETS OF ALL NATIONS. Trans-Mississippi Exposition. AND STREETS OF CAIRO. Buffalo Exposition.

Whose long and varied experience as an amusement director will no doubt result in making the Streets of All Nations the most popular concession on the grounds.

WATERLOO CREAMERY ASSOCIATION

WHOLESALE AND RETAIL DEALERS IN

Milk, Cream, Butter

AND BUTTERMILK.

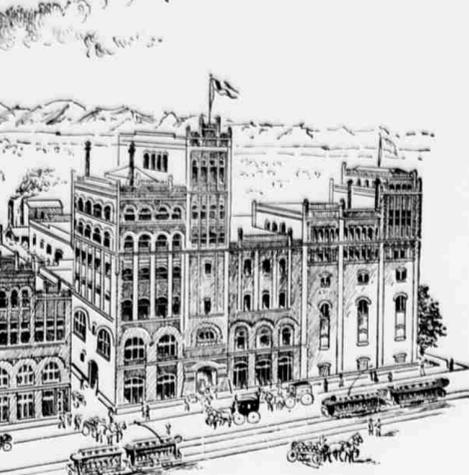
Telephone 1332. 1613 Howard St.

complete net work that not only encircles the entire court, but also winds around each building. A continuous line of twelve-inch pipe extends on each side of the grounds along Pickney and Pratt streets. The big thirty-six-inch main from Florence bounds the grounds on the Twenty-fourth street side and there is also a main on Sherman avenue that varies from eight to twelve inches. The mains that surround the buildings are of eight-inch pipe and the large sixteen-inch main that runs south from Ames avenue intersects the main court at Twentieth street. These mains are all connected so that the pressure can be equalized and maintained under any circumstances. A large sixteen-inch main nearly 2,000 feet long extends east and west across the north tract and this is supplemented by short lines of smaller pipe that lead to every part of that section of the grounds. A ten-inch main extends through the center of the bluff tract from north to south and radiating from this are numerous six-inch pipes that supply the hydrants. The service on this part of the grounds is also reinforced by connections with the city mains on Spencer and Emmet streets which extend across Sherman avenue into the grounds.

EXPOSITION NOTES.

The educational exhibit includes exhibits by 655 public schools.

Recent history indicates that newspaper men have conceived most of the important exhibitions of late years. W. A. Hemphill of the Atlanta Constitution was the original mover of the Cotton States exposition. Edward Rosewater, editor of The Bee, made the original suggestion of the Trans-Mississippi Exposition, and though there is some conflict of opinion relative to the authenticity of the original idea of the World's fair, Joseph Medill, editor of the Chicago Tribune, is conceded to have had much to do with the development of the preliminary plans.

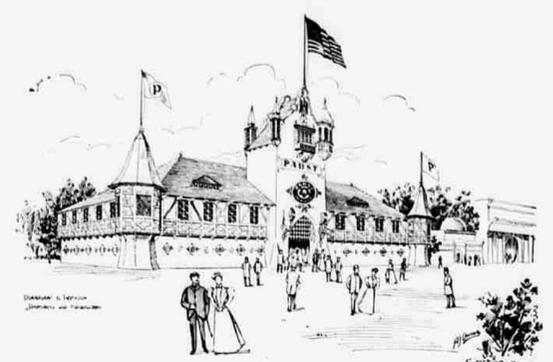


OMAHA BREWING ASSOCIATION

North Sixteenth Street.

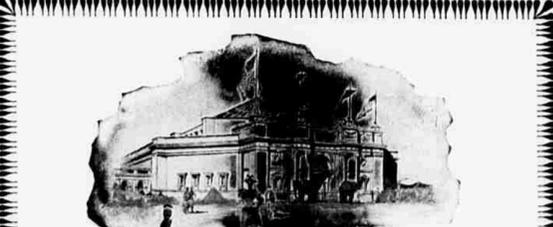
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"Pabst on the Midway."

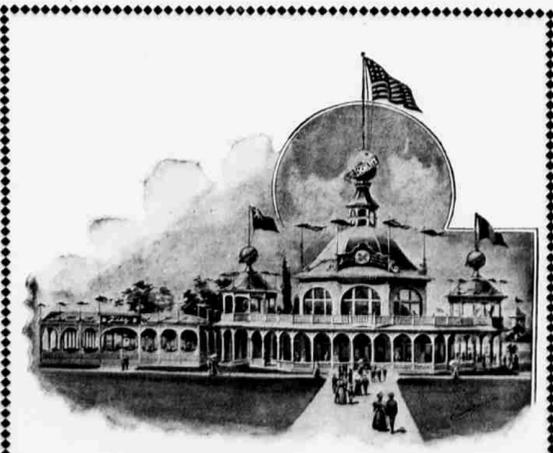
The Pabst Building at the Trans-Mississippi and International Exposition, on the Midway, is one of the most attractive features. The style of architecture is old German. The building covers a space 150x100 feet and costs in the neighborhood of \$200,000. A high-class vaudeville and variety performance will be presented in the concert hall, and red-checked damasks in the picture parlors. The "fatherland" will dispense the amber nectar. The most interesting feature of the building, however, is the costly gold model of the Pabst Brewing Company's plant, which was specially constructed for exhibition at the World's Fair. The model is seventeen feet square and is an absolutely perfect reproduction of the celebrated Milwaukee plant. This exhibit alone is insured for \$15,000. The model is placed in a specially prepared case at the entrance to the building and is under the constant guard of a corps of detectives. The building and display is under the management of Mr. Henry Williams, who has been a concessionaire and exhibitor at every exposition of prominence for the last ten years.



Building of Hagenbeck's Trained Wild Animal Show Co.

Hagenbeck's Trained Wild Animals

Will be the Leading attraction on the Midway at the Trans-Mississippi and International Exposition at Omaha, June to November. Since the World's Fair many valuable features have been added to this celebrated troupe of wild animals, so that to-day it is twice its former size. Do not fail to see the remarkable and marvellous performances given in the Hagenbeck Arena on the Midway at the Trans-Mississippi and International Exposition, June to November, 1898.



THE SCHLITZ BUILDING.

The beer that made Milwaukee famous.